

String Quartet No. 3

from

The Frieze of Life of Edvard Munch



Clive Strutt

ES Verlag



It has been said that music should be composed on Munch's paintings...

August Strindberg

Clive Strutt



Clive Strutt on Waterloo Bridge London. Photo: John Andrews

The English composer Clive Strutt (b. Aldershot 1942) has lived most of his working life in Orkney. He was educated at Farnborough Grammar School and the Royal Academy of Music, London. He studied composition under Lennox Berkeley and orchestration under Leighton Lucas. His output has embraced most genres and has been copious, including nine symphonies and an opera. His works have been performed in France, Germany, Norway, Russia, Serbia, Switzerland as well as the United Kingdom, Ireland, Canada and the United States.

Clive Strutt's String Quartet No. 3 was written for an international competition organised in 1999 by the Oslo Edvard Grieg Society on the theme of the music in the paintings of Edvard Munch. The quartet comprises three separate movements which are miniature tone poems portraying the emotions that appear to have inspired the

painter in (1) *The Dance of Life*; (2) *Melancholy*; (3) *The Scream*. In the 1890s Munch produced an ambitious series of paintings under the overall title of *The Frieze of Life* — “A Poem of Life, Love and Death.” The music of these tone poems strives to accord with Munch’s iconography of what he called “modern psychic life”, with emphasis on conflict, neurosis, and tension. An unrestrained and violent distortion of colours and forms was the embodiment of the work of the more tortured exponents of German Expressionism, of whom Munch counts as one. From 1892 to 1908 Munch lived and worked mainly in Germany. The musical techniques employed Strutt’s third string quartet seek to exemplify in music the emotions displayed in these pictures.

Edward W. Watson

Clive Strutt

String Quartet No. 3

Full Score

Duration: *c.* 13' 00"

Dedication: *In Memoriam* Sven Weber (d. 12 January 2001)

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No.1 *The Dance of Life*



Edvard Munch: *The Dance of Life* 1900.
Oil on canvas. Nasjonalgalleriet, Oslo. Photo: J. Lathion

Physical desire is represented in the figures in the background. In the centre of the picture the man, with eyes painfully closed, dances with the innocently expectant, trusting girl, still untouched by experience, and beginning to blossom in his arms, while to the left, ripe as an apple we see the smiling mature woman. On the right is a mournful dark figure, the symbol of the transitoriness of all feelings, of loneliness...

J.P. Hodin

Dedication: *IN MEMORIAM* Sven Weber (d. 12th January 2001)

String Quartet No. 3

No. 1 "The Dance of Life"

Clive Strutt

Tempo di Valse

$\text{J} = 100$

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30 *poco rit.* - - - *a tempo* sul D sul G 35
 Vln. I f dim. p
 Vln. II f dim. p \sharp \sharp
 Vla. dim. p
 Vc. f p

sonore solo
 art. harm.

40
 Vln. I
 Vln. II
 Vla. (b)
 Vc. nat. harm. art. harm. pizz. delicato

50
 Vln. I
 Vln. II
 Vla.
 Vc. arco f pizz. arco *mf*
 arco f pizz. arco *mf*
 arco f pizz. arco *mf*

55
 Vln. I
 Vln. II
 Vla.
 Vc. arco (b)p. (b)p. (b)p.

Vln. I (b) 60 (b) pizz. arco tremolo
 Vln. II pizz. arco pizz.
 Vla. pizz. arco pizz.
 Vc. pizz.

Vln. I mod. ord. tremolo mod. ord. 70 tremolo mod. ord.
 Vln. II mod. ord.
 Vla. tremolo mod. ord.
 Vc. mod. ord.

Vln. I pizz. arco mp
 Vln. II pizz. arco mp
 Vla. arco f sub. mp
 Vc. f mp

Vln. I port. 80 pizz. arco #2.
 Vln. II dim. f pizz. arco mp
 Vla. dim. f pizz. mp
 Vc. f mp

85

Vln. I pizz. *mp* arco *sfz* *mf*

Vln. II *mf* pizz. *f* arco

Vla. *mp* *f* arco nat. harm. mod. ord.

Vc. *f* *mf*

90

Vln. I tremolo sul pont. nat. harm. sul pont. art. harm.

Vln. II *f* colla parte *pp* sul tasto

Vla. *f* colla parte *pp* sul tasto

Vc. pizz. *f* colla parte pizz. *pp*

95

Vln. I trem. nat. sul harm. pont. 100 tremolo rit. tremolo nat. a tempo mod. ord. 105

Vln. II rit. (sul D)

Vla. rit. rit.

Vc. delicate rit. delicate

Vln. I

Vln. II

Vla.

Vc. *pp* arco *pp* *pp*

115

Vln. I

Vln. II

Vla.

Vc.

con sord.

con sord.

120

(suono reale)

senza sord.

Vln. I

Vln. II

Vla.

Vc.

125

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

130

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

pizz.

arco

arco

pizz.

arco

pizz.

135

Vln. I

Vln. II

Vla.

Vc.

140

cresc.

cresc.

cresc.

cresc.

Vln. I *f* sonore *sub. p grazioso* 145
 Vln. II *f* *sub. p grazioso*
 Vla. *f* *p grazioso* pizz.
 Vc. *f* *sub. p* *sfz*

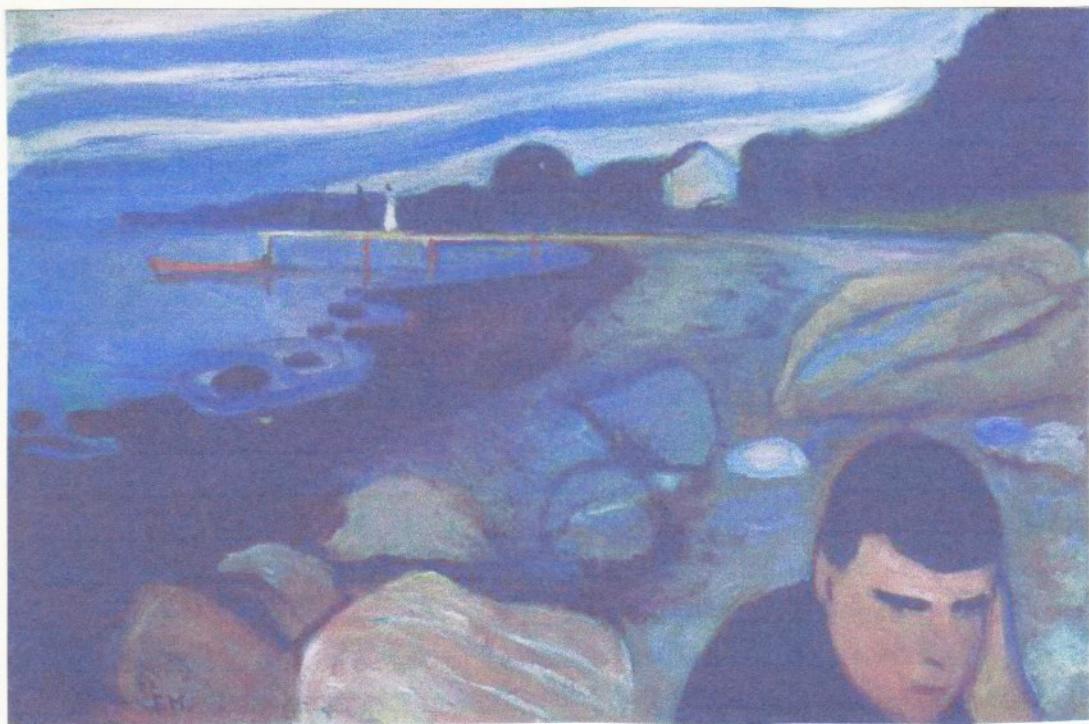
Vln. I *mf* *f* *mp* 150
 Vln. II *mf* *f* *mp* sul G. *mf cresc.*
 Vla. arco pizz. *mf pizz f* arco *mp* sonore *f sffz*
 Vc. *mf* *mf* *mf*

Vln. I *f* 155
 Vln. II *f* *sffz*
 Vla. *f*
 Vc. *f* *rall.* *breve*

alla corda 60
 Vln. I
 Vln. II
 Vla. pizz.
 Vc.

165 *V*
p delicato *nat. harm.*
pizz. arco *breve*
p *nat.* *pizz. arco harm.* *breve*
arco *p* *nat.* *breve*
harm. *p*

No.2 *Melancholy*



Edvard Munch: *Melancholy*, 1892.
Oil on canvas. Nasjonalgalleriet, Oslo. Photo: J. Lathion

...along the fine, clear horizontal line of the jetty a man and woman walk towards a waiting boat. From this melancholy, oppressive evening atmosphere a wordless drama emerges. In the lower right-hand corner of the picture appears, in close-up, the head of a man sunk in reverie. His thoughts revolve round the couple approaching the yellow boat. There the landscape comes to life. The boulders on the shore, shaped somewhat like the man's head, converse secretly of the dark thoughts seething in his mind. The stones in the water become dark eyes spying out wanton acts. All along the shore the water drips and trickles like the harbinger of some dreadful tidings.

Otto Benesch (trans. by Joan Spencer)

Nº 2 Melancholy

Allegretto malinconico

7

$\text{♩} = 60$

Violin I $\text{♩} = 16$ *PPP con sord.*

Violin II $\text{♩} = 16$ *PPP (senza sord.)*

Viola $\text{♩} = 16$ *PPP (senza sord.)*
con sord.

Violoncello $\text{♩} = 16$ *PPP leggiero*

Vln. I $\text{♩} = 15$ *Sul tasto*

Vln. II $\text{♩} = 15$ *Sul tasto*

Vla. $\text{♩} = 15$

Vc. $\text{♩} = 15$

Vln. I $\text{♩} = 30$ *(Sul tastiera normale)*

Vln. II $\text{♩} = 30$ *(Sul tastiera normale)*

Vla. $\text{♩} = 30$

Vc. $\text{♩} = 30$ *senza sordino*

Vln. I $\text{♩} = 40$ *port.* *SfA* *port.* *crescendo* $\text{♩} = 45$ *port.*

Vln. II $\text{♩} = 40$ *crescendo* $\text{♩} = 45$ *con sord.*

Vla. $\text{♩} = 40$

Vc. $\text{♩} = 40$ *(senza cresc.)* $\text{♩} = 50$ *(senza cresc.)* *nat. harm.* *(senza crescendo)*

60

Vln. I

Vln. II

Vla.

Vc. *mod. ord.*

65 *SENZA SORD.*

mf cresc.

mod. ord.

mf cresc.

(pp) cresc.

f

70

SUI E, A

75

nat. harm.

Vln. I

Vln. II

Vla.

Vc. *ff*

PIZZI

mf

ff

Arco

dim.

mf

ff

dim.

mf

9

alla corda nat. harm. 90

Vln. I

Vln. II

Vla.

Vc.

nat. harm. 95

nat. harm.

mp

mp

mp

mp

mp

dim.

Arco

dim.

dim.

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 100, 105, and 110. The score includes dynamic markings (pizz., ff, f, p, cresc., dec., rit.), tempo markings (100, 105, 110), and performance instructions (not hat, mod. ord.).

125 *Bob.* 130 135

Vln. I

Vln. II

Vla.

Vc.

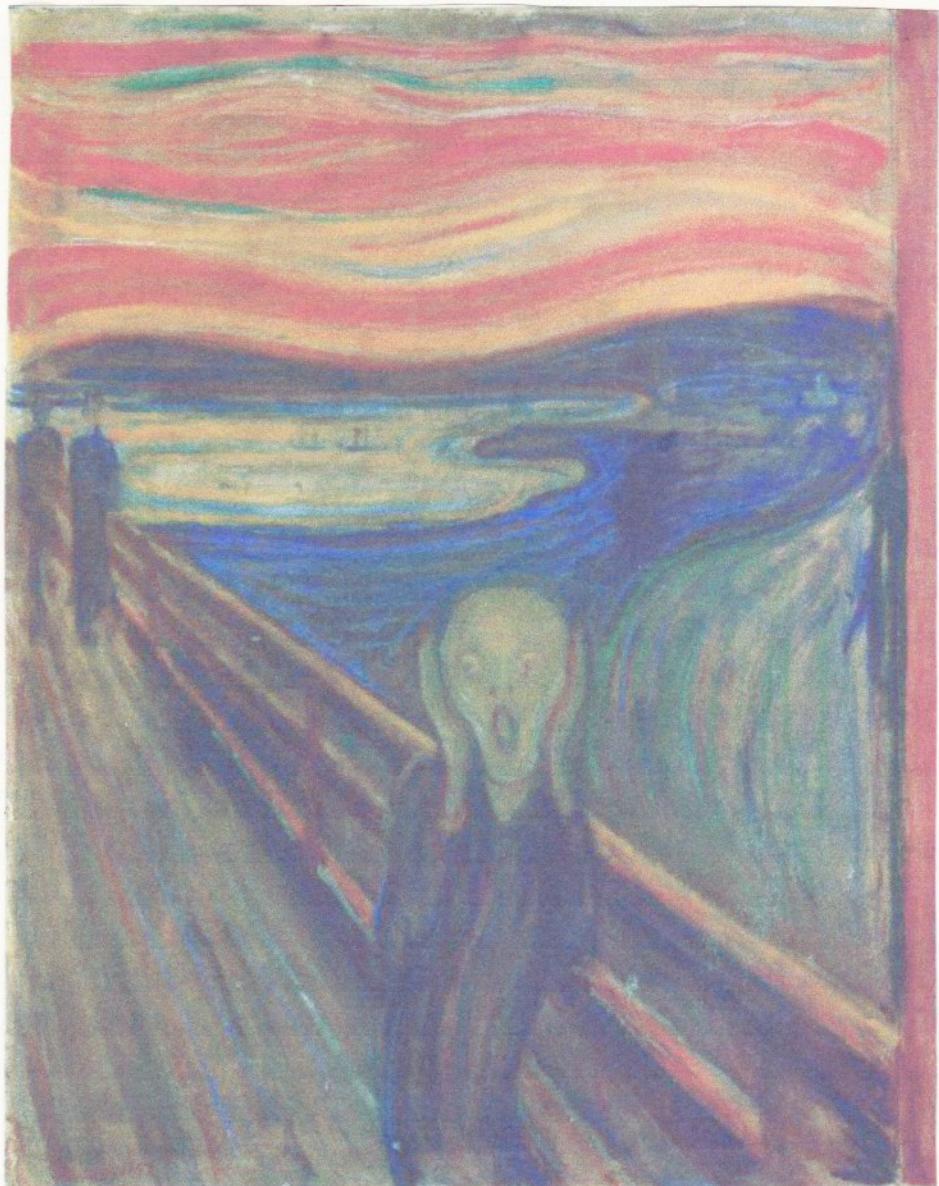
Vln. I *nat. harm.* 140 (a) *mod. ord.* 145 *mod. ord. trem. sul pont. / coll'arco normale* 150
 Vln. II *dim.* *mp* *pp* *nat. harm.* *mod. ord.* *trem. sul pont.* *coll'arco normale*
 Vla. *dim.* *mp* *pp* *nat. harm.* *mod. ord.* *trem. sul pont.* *coll'arco normale*
 Vc. *dim.* *mp* *pp* *nat. harm.* *mod. ord.* *trem. sul pont.* *coll'arco normale*

Vln. I *trem. sul pont.* 155 (b) *mod. ord. trem. sul pont. / coll'arco normale* 160 *CON SORDO*
 Vln. II *trem. sul pont.* *mod. ord. trem. sul pont. / coll'arco normale* *CON SORDO*
 Vla. *trem. sul pont.* *mod. ord. trem. sul pont. / coll'arco normale* *CON SORDO*
 Vc. *trem. sul pont.* *mod. ord. trem. sul pont. / coll'arco normale* *CON SORDO*

Vln. I *art. harm.* 165 *coll'arco normale* 170 *art. harm.* *nat. harm.*
 Vln. II *art. harm.* *coll'arco normale* *nat. harm.*
 Vla. *art. harm.* *coll'arco normale* *nat. harm.*
 Vc. *art. harm.* *coll'arco normale* *nat. harm.*

Vln. I *nat. harm.* 175 *nat. harm.* *nat. art.* 180 *nat. harm.*
 Vln. II *nat. harm.* *nat. harm.* *nat. art.* *nat. harm.*
 Vla. *nat. harm.* *nat. harm.* *nat. art.* *nat. harm.*
 Vc. *nat. harm.* *nat. harm.* *nat. art.* *nat. harm.*

No.3 *The Scream*



Edvard Munch: *The Scream* 1893.
Tempera and oil pastel on cardboard. Nasjonalgalleriet, Oslo. Photo: J. Lathion

The Cry. I felt this great cry throughout Nature.

Edvard Munch's inscription on the 1895 lithograph

Set in a landscape of Nordic fjords a breathtakingly foreshortened jetty rushes out to meet us. It is a movement in space which portrays a paroxysm of harried flight. As an embodiment of this feeling there leaps out of the picture the figure of a woman, all the remaining force of her being concentrated in the scream issuing from her gaping mouth. She is pursued by something unknown, something nameless that exists only in her own mind, for the blurred figures in the distance, despite their sinister anonymity, are hardly pursuers but rather passive strollers. The daemon dwells in the hunted woman herself, so that she blazes like a flame of horror, while the landscape, set on fire by her, streams from her like molten lava, to die away in the undulating lines of an evening sky of fiery red and sulphur yellow. The oscillations of matter are no longer optical phenomena but acoustic figures of that scream.

Otto Benesch (trans. by Joan Spencer)

No. 3 "The Scream"

11

Con angoscia $\text{♩} = 60$

Violin I

Violin II *b sotto voce*

Viola *b sotto voce*

Violoncello *pizz.*

Vln. I *sotto voce* *sempre simile*

Vln. II *sempre simile*

Vla.

Vc. *Arco*

Vln. I *pizz.* *Arco*

Vln. II *ben sentito*

Vla. *mp*

Vc. *mp*

Vln. I

Vln. II *mp* *ben sentito*

Vla.

Vc.

5

Vln. I **pizz.** **Arco**

Vln. II *mp* *(h)* *cresc.* *mf dim.*

Vla.

Vc. **pizz.** **Arco**

6

Vln. I

Vln. II *come prima*

Vla. *mp cresc.* *mf*

Vc.

7

Vln. I *cresc.* *mf* *f*

Vln. II *cresc.* *mf*

Vla. *mp* *mf* *f* *gliss.*

Vc.

8

Vln. I *f cresc.* *ff* *marcato* *f glissandi*

Vln. II *p sul pont.* *f martellato* *ff*

Vla.

Vc. *f* *ff*

11

Vln. I
Vln. II
Vla.
Vc.

tran. sul ponti. Colp. piano normale
mod. prd. ff martellato SNAP PIZZ
Sul G; Arco gliss.

15

Vln. I
Vln. II
Vla.
Vc.

mod. ord. martellato ordinario martellato
glissando

19

Vln. I
Vln. II
Vla.
Vc.

Sul G
SNAP PIZZ
Sul A
Arcol
Sul D
Arcol
Sul C
glissando

23

Vln. I
Vln. II
Vla.
Vc.

(Sul G) portamento
martellato
gliss.
gliss.
SNAP PIZZ

14

ord. **SNAP PIZZ.** **Arco martellato** **Coll'arco normale**

Vln. I

Vln. II **mod. ord.**

Vla. **Sul G** **gliss.**

Vc.

Sul C

30 **(con sordino)**

Vln. I **martellato**

Vln. II

Vla. **Arco Sul C**

Vc. **(con sordino)**

34 **mod. ord. mart.** **coll'arco normal** **legg.** **con sord.** **Sul A**

Vln. I

Vln. II

Vla.

Vc.

38 **tremolo** **mod. ord.** **(con sordino)**

Vln. I

Vln. II **Arco** **(con sord.)**

Vla. **trem. sul pont.**

Vc. **Sul C**

PPP glissando

42

Vln. I

Vln. II

Vla.

Vc.

con sordino

ppp sempre

mod. ord.

mod. ord.

ppp sempre

ppp sempre

mod. ord.

ppp sempre

44

Vln. I

Vln. II

Vla.

Vc.

45

Vln. I

Vln. II

Vla.

Vc.

port.

port.

sust.

49

Vln. I

Vln. II

Vla.

Vc.

port.

port.

sfor.

50 *Sul A --- port.*

Vln. I

Vln. II

Vla.

Vc.

dim. --- quasi niente

dim. --- quasi niente

dim. --- quasi niente

dim. --- quasi niente

nat. harm. lunga

(1) f f (2) f f

f cresc. --- f possibile lunga

(1) f f (2) f f

(3d A) f cresc. --- f poss. Vib. molto lunga

(1) f f (2) f f

f cresc. --- f poss. inatt. nat. harm. mod. ad. poss.

ff f cresc. --- f poss. gliottico lentamente

ff f cresc. --- f poss. (giss. sul C sempre)

Individual Instrumental Parts
for Clive Strutt's
String Quartet No. 3

Violin I

Dedication: *IN MEMORIAM Sven Weber (d. 12 January 2001)*

String Quartet no. 3

Clive Strutt

No. 1 "The Dance of Life"

Tempo di Valse (♩=100)

5

poco rit.

10

15

a tempo
pizz.

20

25

sul A

30

35

sul D

sul G

40

45

50

pizz.

55

60

65

mod. ord.

tremolo

mod. ord.

70

75

80

pizz.

f

mp

arco

Volti

Violin I

85 pizz. *mp* arco *sfz* *mf* *f*

90

95 sul pont. tremolo *pp* nat. harm. art. harm. nat. harm. rit.

100 nat. harm. nat. harm.

a tempo 105 mod. ord. 110 *pp* 115

120 con sord. 125 senza sord. 130 pizz. arco 135

140 *cresc.* *f* *sub p grazioso* 145

150 *mf* *f* *mp* 155 *mf* *f* *f* *breve*

160 *alla corda* 165 *p delicato* *rall.*

No. 2 "Melancholy"

Allegretto malinconico (♩.=60)

25 *ppp* con sord. **20**

30 *pppp* **35** **40** *sul A* *crescendo*-----

45 **50** **4** **60**

65 *senza sord.* **75** *(sul E, A)* **80** *mod. ord.* *(sul A, D)*

mf *crescendo*----- **ff** *ff* *dim.*----- **mf** *ff* *dim.*----- **p**

85 *alla corda* **90** **95** **100** **105** **110**

115 *arco* *sul A* **120** *pizz.* **125** , **130**

mf *pp* *mf* **pp** *mf* **pp** *mf* *cresc.* **p** *mp* *mfp* *pp* *f* *pp* *mf* *cresc.* **f** *molto* **p** *f* **p**

135 **140** *nat. harm.* **145** **150** **155** *(h)*

tremolo rapido non misurato
sul ponticello

mod. ord. *trem. sul pont.* *coll'arco normale* **160** **3** **80**

art. harm. *art. harm.* *nat. harm.* *nat. art. nat.*

No. 3 "The Scream"

Con angoscia (♩=60)

A page of musical notation for a string instrument, likely cello or double bass, featuring six staves of music with various performance instructions and dynamics. The notation includes:

- Staff 1: Dynamics *p* and *sotto voce*.
- Staff 2: Measure 5: Dynamics *crescendo* to *mf*, then *f*, *f cresc.*, and *ff*.
- Staff 3: Measure 10: Dynamics *f marcato* and *(sempre f marc.)*. Measure 8: *pizz.* and *sforzato*.
- Staff 4: Measure 25: *arco* and *port.*. Measure 30: *snap pizz.* and *3*. Measure 35: *coll'arco normale* and *(mart.)*. Measure 40: *con sord.* and *3*.
- Staff 5: Measure 35: *con sord.* and *3*. Measure 40: *sul A* (with a bracket over the notes) and *3*.
- Staff 6: Measure 45: *port.* Measure 50: *sul A* (with a bracket over the notes), *diminuendo*, *nat. harm.*, *lunga*, *p cresc.*, *quasi niente*, *f possibile*, and *sul D*.

Violin II

a tempo 105

110

115

120

125 arco

130 pizz. arco

135

140

145

150

155

160

165

rall. pizz. arco breve

nat. harm.

No. 2 "Melancholy"

No. 3 "The Scream"

Con angoscia (J=60)

1 *p sforzando* *pizz.* *arco*

5 *mp ben sentito* *arco* *pizz.* *mp* *mf* *p come primo*

10 *crescendo* *mf* *f* *ff* *p* *glissandi sul pont.* *sempre p*

15 *trem. sul pont.* *martellato* *mod. ord.* *martellato* *mod. ord.*

20 *martellato* *mod. ord.* *martellato* *sul G* *glissando* *(x)* *25* *sul G* *glissando* *(x)* *sul A* *(A)* *D*

30 *martellato* *sul A, D* *mod. ord.* *martellato*

35 *coll'arco normale* *al punto* *35* *3* *lg* *tremolo* *mod. ord.* *40* *3* *(con sordino)*

45 *con sord.* *45*

50 *port.* *diminuendo* *50* *quasi niente* *ff* *p cresc.* *nat. harm. sul A* *mod. ord. sul E* *lunga* *f possibile*

Viola

Dedication: *IN MEMORIAM Sven Weber (d. 12 January 2001)*

String Quartet no. 3

Clive Strutt

No. 1 "The Dance of Life"

Tempo di Valse ($\text{J}=100$)

1. **Tempo di Valse ($\text{J}=100$)**

2. **a tempo**

3. **poco rubato**

4. **sonore**

5. **solo**

6. **poco rit.**

Viola

45

50 pizz. arco

55

60 pizz. arco

65

70 tremolo mod. ord.

75 pizz. arco

80 pizz. arco

85 pizz. arco

90 colla parte

95 sul tasto

100 arco

rit. a tempo 105 coll'arco in mod. ord.

115

120

pizz.

125 arco

130 arco

135

140 cresc.

145 p grazioso

150 sul G

155

160

165 rall. pizz. arco breve

nat. harm.

No. 3 "The Scream"

Con angoscia (♩=60)

p sotto voce

5

mp ben sentito **p come primo**

10 **martellato** **(martellato)** **15** **snap pizz.** **10** **arcò in modo ordinario**

f

20 **ff**

25 **arco sul C** **glissando** **sul C** **30** **sul C** **35** **pizz.** **3** **arco con sord.**

40 **tremolando sul pont.** **mod. ord. (non trem.)** **45**

3 **ppp semper**

sul G

50 **diminuendo** **quasi niente** **ff** **p cresc.** **sul D, G molto vibrato** **lunga** **f possibile**

No. 2 "Melancholy"

Allegretto malinconico (J.=60)

(senza sord.) 5 10 15 20 25 sul tasto

2 (sul tastiera normale) 35 8 con sordino 50 7 nat. harm. 60

65 mod. ord. 70 ff 75 80 (sul D, G) mod. ord. (sul G, C) 85

mf crescendo---f ff > f dim.-----mf nat. harm. sff dim.-----mf > p > sf dim.---mp

90 95 100 > 105 pizz. 110

dim.-----p > p > pp

115 arco 120 125 nat. harm. mod. ord. , 130

mp < mf pp < mf pp < mf pp < mf p < mf mp cresc. mf f < mollo p < fp

135 140 145 150 155

> ppp mp > pp > pp

4 160 con sord. 4 senza sord. 170 180 arco

(con sordino) pp (senza sord.)

VioloncelloDedication: *IN MEMORIAM Sven Weber (d. 12 January 2001)***String Quartet no. 3**

Clive Strutt

No. 1 "The Dance of Life"

Tempo di Valse (♩=100)

10

a tempo

15 **poco rubato**

20

25 **arco**

30 **poco rit.**

a tempo

35

40 **pizz.**

45 **2** **arco**

50 **pizz.** **arco**

55

60 **pizz.** **arco**

65

70 **arco**

75

80

85 **2**

90 **arco** **nat. harm.**

95 **pizz.**

100 **mod. ord.**

105 **rit.** **a tempo**

110

115 **arco**

120 **(suono reale)**

Violoncello

Musical score for Violoncello, page 2, measures 125-165. The score is in 2/4 time, key signature is A major (no sharps or flats). The music consists of six staves of cello notation. Measure 125: 'pizz.' (pizzicato) and 'arco'. Measure 130: 'pizz.' and 'arco'. Measure 135: 'arco'. Measure 140: 'cresc.' (crescendo). Measure 145: 'sub p' (subito piano) and 'sfz' (sforzando). Measure 150: 'mf' (mezzo-forte) and 'sonore'. Measure 155: 'arco' and 'rall.' (rallentando). Measure 160: 'pizz.'. Measure 165: 'p' (piano) and 'nat. harm.' (natural harmonic).

No. 2 "Melancholy"

Allegretto malinconico (♩.=60)

200 200

9

15

20

con sord.
3   
ppp leggieriss.

p — *pp* — *p* — *ppp*

No. 3 "The Scream"

Con angoscia ($\beta=60$)

